



Appendices

Appendix A

CAHSEE Scoring Guides:

Response to Literary/Expository Text

4 The response—

- demonstrates a *thoughtful*, comprehensive grasp of the text.
- accurately and coherently provides *specific* textual details and examples to support the thesis and main ideas.
- demonstrates a *clear* understanding of the ambiguities, nuances, and complexities of the text.
- provides a *variety* of sentence types and uses *precise, descriptive* language.
- contains *few, if any, errors* in the conventions* of the English language. (Errors are generally first-draft in nature.)

Response to informational passages:

- *thoughtfully* anticipates and addresses the reader's potential misunderstandings, biases, and expectations.

Response to literary passages:

- clearly demonstrates an awareness of the author's use of literary and/or stylistic devices.

3 The response—

- demonstrates a comprehensive grasp of the text.
- accurately and coherently provides *general* textual details and examples to support the thesis and main ideas.
- demonstrates a *general* understanding of the ambiguities, nuances, and complexities of the text.
- provides a *variety* of sentence types and uses *some descriptive* language.
- may contain *some errors* in the conventions* of the English language. (Errors do not interfere with the reader's understanding of the essay.)

Response to informational passages

- anticipates and addresses the reader's potential misunderstandings, biases, and expectations.

Response to literary passages

- demonstrates an awareness of the author's use of literary and/or stylistic devices.

2 The response—

- demonstrates a *limited* grasp of the text.
- provides *few, if any*, textual details and examples to support the thesis and main ideas.
- demonstrates *limited*, or *no* understanding of the ambiguities, nuances, and complexities of the text.
- provides *few, if any*, types of sentences and uses *basic, predictable* language.
- may contain *several errors* in the conventions* of the English language. (Errors may interfere with the reader's understanding of the essay.)

Response to informational passages:

- *may* address the reader's potential misunderstandings, biases, and expectations, but in a limited manner.

Response to literary passages:

- *may* demonstrate an awareness of the author's use of literary and/or stylistic devices.

1 The response—

- demonstrates *minimal* grasp of the text.
- may provide **no** textual details and examples to support the thesis and main ideas.
- may demonstrate **no** understanding of the ambiguities, nuances, and complexities of the text.
- may provide **no** sentence variety and uses *limited* vocabulary.
- may contain *serious errors* in the conventions* of the English language. (Errors interfere with the reader's understanding of the essay.)

Response to informational passages:

- does **not** address the reader's potential misunderstandings, biases, and expectations.

Response to literary passages:

- does **not** demonstrate awareness of the author's use of literary and/or stylistic devices.

non-scorable: The code "NS" will appear on the student answer document for responses that are written in a language other than English, off-topic, illegible, unintelligible, or otherwise non-responsive to the writing task.

*Conventions of the English language refer to grammar, punctuation, spelling, capitalization, and usage.

This guide describes the attributes of student writing at each score point. Each paper receives the score that best fits the overall evidence provided by the student in response to the prompt. However, papers that do not meet the standard for conventions at a 4 or a 3 score point receive a score that is at most one point lower.

Appendix A

CAHSEE Scoring Guides: Response to Writing Prompt

4 The essay—

- provides a *meaningful* thesis that is responsive to the writing task.
- *thoroughly* supports the thesis and main ideas with *specific* details and examples.
- demonstrates a consistent tone and focus and illustrates a *purposeful* control of organization.
- demonstrates a *clear* sense of audience.
- provides a *variety* of sentence types and uses *precise, descriptive* language.
- contains *few, if any, errors* in the conventions* of the English language. (Errors are generally first-draft in nature.)

A Persuasive Composition:

- states and maintains a position, *authoritatively* defends that position with precise and relevant evidence, and *convincingly* addresses the reader's concerns, biases, and expectations.

3 The essay—

- provides a thesis that is responsive to the writing task.
- supports the thesis and main ideas with details and examples.
- demonstrates a consistent tone and focus and illustrates a control of organization.
- demonstrates a *general* sense of audience.
- provides a *variety* of sentence types and uses *some descriptive* language.
- may contain *some errors* in the conventions* of the English language. (Errors do **not** interfere with the reader's understanding of the essay.)

A Persuasive Composition:

- states and maintains a position, *generally* defends that position with precise and relevant evidence, and addresses the reader's concerns, biases, and expectations.

2 The essay—

- provides a thesis or main idea that is related to the writing task.
- supports the thesis or main ideas with *limited* details and/or examples.
- demonstrates an *inconsistent* tone and focus and illustrates *little, if any*, control of organization.
- demonstrates *little or no* sense of audience.
- provides *few, if any*, sentence types and *basic, predictable* language.
- may contain *several errors* in the conventions* of the English language. (Errors **may** interfere with the reader's understanding of the essay.)

A Persuasive Composition:

- defends a position with *little* evidence and *may* address the reader's concerns, biases, and expectations.

1 The essay—

- *may* provide a *weak* thesis or main idea that is related to the writing task.
- *fails to* support the thesis or main ideas with details and/or examples.
- demonstrates a *lack of* tone and focus and illustrates **no** control of organization.
- may demonstrate **no** sense of audience.
- may provide **no** sentence variety and uses *limited* vocabulary.
- may contain *serious errors* in the conventions* of the English language. (Errors interfere with the reader's understanding of the essay.)

A Persuasive Composition:

- *fails to* defend a position with any evidence and *fails to* address the reader's concerns, biases, and expectations.

non-scorable: The code “NS” will appear on the student answer document for responses that are written in a language other than English, off-topic, illegible, unintelligible, or otherwise non-responsive to the writing task.

*Conventions of the English language refer to grammar, punctuation, spelling, capitalization, and usage.

This guide describes the attributes of student writing at each score point. Each paper receives the score that best fits the overall evidence provided by the student in response to the prompt. However, papers that do not meet the standard for conventions at a 4 or a 3 score point receive a score that is at most one point lower.

Appendix B

Passages for Sample Items

A Day Away	80
How to Choose a Password	82
Main Street Movies Employee Manual: Organizing Videos	84
Acting Up	86
Going Home	88
The School Garden	90
Essay Writing	92
The Abominable Snowman	93
Hiking Trip	94
Slow Death of a Cave	96

A Day Away

By Maya Angelou

Most people today know Maya Angelou as one of America's most important poets. One of her stories, "Georgia, Georgia" was the first story by an African-American woman to be made into a television movie. Angelou also wrote the screenplay for the movie *All Day Long* and even directed it. The variety, quality, and passion of her work continue to inspire people today.



We often think that our affairs, great or small, must be tended continuously and in detail, or our world will disintegrate, and we will lose our places in the universe. That is not true, or if it is true, then our situations were so temporary that they would have collapsed anyway.

Once a year or so I give myself a day away. On the eve of my day of absence, I begin to unwrap the bonds which hold me in harness. I inform housemates, my family and close friends that I will not be reachable for twenty-four hours; then I disengage the telephone. I turn the radio dial to an all-music station, preferably one which plays the soothing golden oldies. I sit for at least an hour in a very hot tub; then I lay out my clothes in preparation for my morning escape, and knowing that nothing will disturb me, I sleep the sleep of the just.

On the morning I wake naturally, for I will have set no clock, nor informed my body timepiece when it should alarm. I dress in comfortable shoes and casual clothes and leave my house going no place. If I am living in a city, I wander streets, window-shop, or gaze at buildings. I enter and leave public parks, libraries, the lobbies of skyscrapers, and movie houses. I stay in no place for very long.

On the getaway day I try for amnesia. I do not want to know my name, where I live, or how many dire responsibilities rest on my shoulders. I detest encountering even the closest friend, for then I am reminded of who I am, and the circumstances of my life, which I want to forget for a while.

Every person needs to take one day away. A day in which one consciously separates the past from the future. Jobs, family, employers, and friends can exist one day without any one of us, and if our egos permit us to confess, they could exist eternally in our absence.

Each person deserves a day away in which no problems are confronted, no solutions searched for. Each of us needs to withdraw from the cares which will not withdraw from us. We need hours of aimless wandering or spaces of time sitting on park benches, observing the mysterious world of ants and the canopy of treetops.

If we step away for a time, we are not, as many may think and some will accuse, being irresponsible, but rather we are preparing ourselves to more ably perform our duties and discharge our obligations.

When I return home, I am always surprised to find some questions I sought to evade had been answered and some entanglements I had hoped to flee had become unraveled in my absence.

A day away acts as a spring tonic. It can dispel rancor, transform indecision, and renew the spirit.

From *WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW* by Maya Angelou, copyright © 1993 by Maya Angelou. Used by permission of Random House, Inc.

HOW TO CHOOSE A PASSWORD

Passwords are commonly used today to restrict access to personal possessions or privileged information. Passwords consist of a unique sequence of characters—letters, numbers, and symbols—required to access personal banking information, automated teller machines, secure buildings and businesses, computer networks, certain Web sites, e-mail, and more. Passwords are much like keys. Each password is different, and only the correct one allows the right of entry. It should be something unusual enough that the wrong person could not decipher it just by knowing you.



Before you can choose a password, however, you must know the types of passwords required. First find out if all letters must be lowercase or if upper- and lowercase are both acceptable. Should the password consist of letters or numbers only, or are special characters permissible? What is the minimum and maximum length allowed?

Now you are ready to think of an appropriate password. Your password should be something you can easily remember but something impossible for anyone else to decode or guess. We will discuss poor options first, so you will know what to avoid. Poor choices include names of people, family or fictional characters, common sequences such as QWERTY on the keyboard or 789456123 on the numeric keypad, or *any* word that appears in a dictionary. Other inappropriate choices include your telephone number or birth date. Do not use your middle name, mother's maiden name, your street name, or any other familiar name or number in reverse order.

The best way to choose a password that is hard to crack, yet easy to remember, is to select something memorable from your past. It could be the name of your grandparents' dog when you were 5 (*tippy5*) or the name of your math teacher in room 118 (*118-Thompson*). You could form a string of characters using the first letter of each word in a phrase or saying that makes sense to you. For example, your mother might say, "The sun is shining— So am I." A password derived from this saying might be (*TsisSaI*) or (*Tsis-SaI*).

Once you have created a good password, keep it safe. Do not store it in a computer or leave a handwritten copy where others might see it. You could put the number in your address book in a disguised form. It is not likely that anyone who found Ted Williams, 35 N. Sheldon Ave. in your address book would know it contains your password (TW35NSA).

It is best to have different passwords for each system. If you have used the same password for your bike lock and your access code to the Internet, would you be willing to loan your bike and lock to a schoolmate?

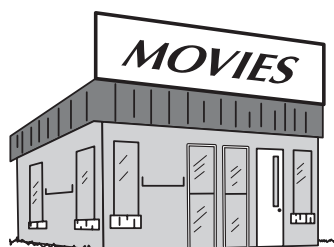
Since unauthorized access to sensitive information could open the door for an unscrupulous individual to access or even tamper with your personal records, as well as those of other people on the system, it is wise to change your passwords frequently. Some authorities suggest changing passwords every three months.

BAD PASSWORDS:

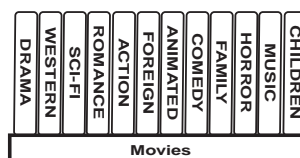
782-8973 (phone number)
Butch (nickname)
LittleBoPeep (storybook character)
12-11-86 (birth date)
dejavu (foreign phrase)
leahcim (name spelled backwards)
QQQQQQ (repeated letter)
XyzXyzXyz (repeated pattern of letters)

GOOD PASSWORDS:

NYTXvincent (best friend in first grade preceded by state of birth and current state of residence)
delygd (first letters of coach's favorite saying: Don't ever let your guard down.)
ofcmgr98 (mother's abbreviated job title - Office Manager - in 1998)



Main Street Movies Employee Manual: Organizing Videos



To help customers find what they want quickly and to keep track of inventory, it's important to keep the thousands of titles in the Main Street Movies store organized properly. This section of the *Employee Manual* will tell you how to organize videos so that customers will always be able to find them. It will also help you familiarize yourself with the store layout, so that you can help a customer find a particular film or a particular genre of film.

Each Main Street Movies store has three main sections:

1. New Releases Wall
2. Film Library
3. Video Games

New Releases Wall. Almost 70 percent of movie rentals are new releases, and that is the first place that most customers go when they enter the store.

The center section of shelves on this wall holds **Hottest Hits**. When new titles come into the store (about 40 per month), place them on this wall in alphabetical order.

After 30 days, move the Hottest Hits titles to the shelves on either side, again in alphabetical order. The shelves flanking Hottest Hits are called **Recent Releases**. Titles stay on the Recent Releases shelves eight to ten months before being moved to Film Library shelves. The New Releases Wall, including the Hottest Hits and Recent Releases shelves, holds about 350 titles.

Film Library. The thousands of titles in the Film Library are organized into categories (genres). The films within each category are displayed alphabetically. Here are the categories and their two-letter computer codes:

AC	Action	FA	Family	SC	Science Fiction
CH	Children	FL	Foreign Language*	SI	Special Interest
CL	Classics	FO	Foreign	WE	Western
CO	Comedy	HO	Horror		
DR	Drama	MU	Music		

*Foreign Language titles include films that were originally made in a foreign language, films that have been dubbed into a foreign language, and films with foreign language subtitles. A sticker on the back of each box specifies which type of film it is.

Special Interest includes these sub-categories:

AN	Animation	IN	Instruction	SP	Sports
DO	Documentaries	RE	Religion	TR	Travel
EX	Exercise				

Video Games. Main Street Movies carries games for Super Nintendo, Sony Play Station, and Nintendo 64 game systems. Games for all three systems are arranged together, in alphabetical order.

Although video games represent only a small percentage of our inventory, they are shoplifted more often than any other type of merchandise in our store. Therefore, video games are *never* displayed on the shelves. Shelves in the Video

Game section of Main Street Movies hold cardboard plaques with pictures and information about each game. When a customer wants to rent a particular game, he or she will bring you the plaque. You then retrieve the game from the locked case behind the counter, rent it to the customer, and file the cardboard plaque in the “Video Game Rentals” box. When the game is returned, put the plaque back on the appropriate shelf so that it is available for another customer.



Write something.

“Huh?”

Write something.

“Ugh.”

My ninth grade teacher was telling me to write something about what I had just read, and my mind was gazing out across greener pastures. I was staring at the football field, through my high school English class’s window, daydreaming about what “pearls of wisdom” I should transcribe to my notebook paper, when all I really wanted to do was “to act.”

When I was a kid, and I read a book, all I could do was picture the book as a movie. And, naturally, I was the star. (Ah, to see my name in lights!) Indeed, all my life, I have thought cinematically. When I walk into a room, my immediate thoughts are how would this look on the big screen? What would this person say? Where would I put this chair? Can I make this more entertaining?

It is terrible to think this way. You spend half your time not really listening to what people have to say. And the other half rearranging their wardrobe.

Write something.

I would like to write something, but what I really like to do is “act.” I think it’s genetic.

I was born with a predisposition to sing and dance. I came out of the womb wearing a top hat and cane, ready to softshoe my way into the hearts of my relatives. My school years were spent playing the clarinet (not my forte), singing in choruses (you didn’t miss anything), and putting on plays. For my high school senior year, I was voted “Most Dramatic.” I was not surprised, though. I had performed for my high school a monologue entitled “The Night the Bed Fell” by James Thurber, and I had been—as they say in showbiz—a hit.

I remember the day vividly. As members of the high school debate team, we were forever going to district and state competitions. One category

that I relished was dramatic interpretation. My debate teacher, Mrs. Spector (dear Mrs. Spector, I remember the time when we jumped in the school's indoor pool with our clothes on, but that's another story), selected the piece for me, knowing my penchant for humor and my desire to entertain. She felt this Thurber piece, about a series of misadventures that lead everyone to believe that an earthquake has occurred, instead of a bed falling, was the perfect vehicle for my dramatic debut.

She was right.

There I was on the high school stage, standing near a single chair (You know the kind. They are wooden, sturdy, and usually found in turn of the century libraries), bathed in a glow of bright light. And a sea of people. My classmates. All staring in great anticipation.

"What's this crazy kid going to do now?"

Until then, my classmates had only seen me in bit parts. I was not the Tom Cruise of my high school. I had been in school plays, but nothing really big. I was the character actor to the right, the nerdy kid in stage makeup, looking like someone's long-lost relative.

I was no heartthrob.

Most high schools present Spring musicals, where good looking singers and dancers are held at a premium. And although I love to sing and dance, enthusiasm is my real talent.

Mrs. Spector, though, gave me my big break.

As soon as the audience quieted, I began.

It was awesome.

I held my classmates in the palm of my hand. They were glued to my every word. They sighed and laughed appropriately. They understood what I was saying (believe me, Thurber is not easy to follow), and moreover, they listened to me. No one else. Just me.

I was in seventh heaven.

Until this day, I still remember the final ovation.

I remember the applause sweeping over me like a wave of righteousness. Each clap, underlining what I already knew.

Acting is my thing.

Kaplan, J. 1997. Acting up across the curriculum: Using creative dramatics to explore adolescent literature. *The ALAN Review* 24(3): 42-46.

Going Home

Some days, I go to school, and on the way to school, I think that there is nowhere else in the world I would rather be. No matter what time of year it is, I walk through the neighborhoods, and every morning, I see the same people I always see: the tiny old lady walking what may be the tiniest dog in the world, the man at the newsstand with the walrus mustache, the skipping twins on their way to the bus stop. I don't know any of their names or where they live, or what their favorite foods are, or what they think about anything, but these are people I've known forever. In a strange way, I think of them as my friends. Every day, I smile at them, and they smile at me. The man at the newsstand says "Buenos días" in his deep voice and will sometimes comment on the weather in Spanish because years and years ago I told him that my parents spoke Spanish too, and he told me I needed to learn. When it rains, the old lady with the dog always scolds me and tells me I should carry an umbrella.

And school—it's the same. What I like best is the routine: homeroom, English, biology, physical education, lunch, math, and social studies, then soccer practice after school. I see the same people at school every day, sit next to the same people in my classes, eat lunch with my same friends. I have friends I have known as long as I can remember. It's as comfortable as being at home.

My parents moved into our house before I was born. I know everything there is to know about our street.

The oak tree in the yard has a tree house that my father built when I was six. The sidewalk is cracked in front of our neighbors' house from the big earthquake; we use the uneven pavement as a skate ramp. If you run past the tall fence in front of the big white house on the corner, you can see through the fence as if it didn't exist.

At breakfast my parents give each other a look, and I know something is going to happen. Before they can say anything, I want to know what it is all about.

"Nothing bad," my father says.

I look at my mother, and she gives me a smile of reassurance and pats my shoulder. "You should be happy, Carlos. This is only good news." What I see on their faces is worry.

"We're going to move," my father says.

Today on my way to school I look at everything as if seeing it for the first time. The tiny old lady waves at me; her tiny dog wags its tail and gives a tiny bark. The man at the newsstand greets me. The skipping twins almost run me off the sidewalk, but they veer in the other direction and race off to the bus stop. I feel like a different person, a stranger, someone who really might be seeing these people for the first time. No longer are they the familiar landmarks of my daily trek to school. After I move with my family, I might never see them again, and I am filled with an indefinable feeling. I don't know if it's loneliness or grief.

For the first time ever, my school day is not comfortable. All day long, I feel constricted and restrained, the way you feel when it's winter and you're wearing layers of sweaters under your jacket, and everything feels too tight and you can't move. My English teacher's voice sounds high-pitched and scratchy; my friends say the same things they always do, but today it seems boring; my lunch tastes like chalk; and my pitches in P.E. class go wild, as if they have a mind of their own. In social studies, the teacher lectures from the chapter we read the night before, so it's like knowing how the movie ends before you sit down in the theater. Going home from this day is a relief—until I remember that we're moving.

I try to imagine living somewhere else, but all I can see is a blank space, a question mark, an empty page. All I know is my life. All I know is where I live, where I go, what I do here. I have been other places—I have visited my grandparents in Texas and my cousins in Mexico, and once we took a trip to New York. You can visit anywhere, but until you walk the same route to school every day for years, what do you know? You can know about the average rainfall and the geographical landmarks, but where is the best place to get a milkshake?

My mother comes up to my room and tells me that my father has gotten a promotion. That's why we are moving. "Don't you want to know where we're going?" she asks.

"Not really," I say. She tells me anyway. I pretend not to listen.

Every day, my parents tell me something about the town that will become our new home. There is a bronze statue honoring World War II veterans in the park downtown. In the summer, there are rodeos at the county fair. There is an annual strawberry festival. The mayor used to be a pro football player. There are oak trees in our new neighborhood, just like the one in our yard.

Images of oak trees and rodeo clowns and strawberries and statues begin to fill in the blank space in my mind. I start wondering what it might be like to live in this town where the mayor presides at all the high school football games, and the strawberries are supposed to be the best in the world.

On the day before we move, I walk in the same direction as I would if I were going to school. When I see the tiny old lady, I tell her good-bye, and she tells me to carry an umbrella when it rains. Her tiny dog holds out a tiny paw to shake my hand. The man at the newsstand shakes my hand, too. The twins wave as they board the bus. I go home, walking slowly through streets lined with oak trees.

A huge truck is parked in front of our house. The movers are carrying boxes while my parents are loading suitcases into our car. Soon our house will be empty. But not for long; I know that somewhere there are parents telling their children about a town filled with oak trees, a place where you can get the best milkshake in the world, a place where, if you're lucky, you might see the same people every day of your life.

The School Garden

Cast:

MR. EMERSON, teacher

Students in his class

(Setting: Desert Sky High School, MR. EMERSON's English class)

MR. EMERSON: *(As he finishes taking attendance.)* Vargas, Warner, and Zuniga. Everyone's here today. That's great, because I have good news! Remember that "Keep America Beautiful" essay contest we entered a few weeks ago that was sponsored by Lakeside Nursery?

(Class murmurs, acknowledging this.)

MR. EMERSON: We had an entry that came in first place. Raymond won with his essay on recycling! According to the judges, you *all* did very well, and they said it was a tough contest to judge. I'm really proud of you all!

SARAH: So, Mr. Emerson, what exactly did Raymond win?

MR. EMERSON: Well, since it was someone from *our* class, we will be able to select plants from Lakeside Nursery and plant them on the school grounds.

(The class groans.)

SARAH: *That's* the prize? Plants for the school?

MR. EMERSON: Hey! Think about it. This will be great. We can find a little spot on the school grounds, fix it up with some colorful plants, and we can go there on nice afternoons and read or write in our journals. Plus, it will make the school look nicer. Everyone will enjoy it.

NATHAN: So, you're saying that we can attend class *outside*?

MR. EMERSON: Sure! I think it would be nice to hold class outdoors now and then.

(Class begins to show approval.)

HECTOR: Way to go, Raymond!

RENE: Yeah, I could use some fresh air about this time of day.

ALEX: So could I. But I had some place in mind other than the school grounds. Maybe the skate park!

MR. EMERSON: *(Laughing.)* Sorry, not an option, Alex. We're talking about creating a garden, which brings me to my next question: What kind of garden would you like to create?

JEN: A rose garden.

MR. EMERSON: Rose gardens are nice. Yes, Carolina?

CAROLINA: Last week in Mrs. Villareal’s biology class we had a botanist come as a guest speaker.

KARL: A whatanist?

CAROLINA: A botanist. A scientist who studies plants. Anyway, she said that Xeriscaping™¹ is a smart way to garden in this desert area.

KARL: Now you’re *really* confusing me! What’s Xeriscaping?

MAX: Oh, I know! In our area, that’s when you use indigenous plants in your garden.

KARL: (*Rolling his eyes.*) Why is it that people always use a complicated word when they’re defining another complicated word?

MR. EMERSON: Can anyone help Karl and tell him what indigenous means?

MACY: (*Thumbing through her dictionary.*) It says here: “existing, growing, or produced naturally in a region or country.”

MR. EMERSON: Good job, Macy! That’s a dictionary point for you. (*Addressing class.*) Why do you think it’s a smart way to garden? (*Pauses.*) Yes, Jennifer?

JENNIFER: Well, I think indigenous plants would require less watering, and that would save the school time and money.

MR. EMERSON: Good point. In fact, Xeriscaping means growing plants with little water. Anything else?

JAMAL: If it grows in this region anyway, then it probably would be something that would be compatible with the soil, right?

MR. EMERSON: Makes sense. Anyone else?

JESSIE: It would probably need less maintenance than something that grows in another region.

MR. EMERSON: Very good! I like the idea of Xeriscaping, but I’m also open for other ideas. Anyone?

(*No one responds.*)

MR. EMERSON: Okay, then give me a show of hands. Who wants to have a Xeriscape garden?

(*Most of the students raise their hands.*)

MR. EMERSON: Okay then, a Xeriscape garden it is. (*Looks at the clock on the wall.*) Now, with the time we have left, why don’t we go outside and find a spot for our new garden?

(*The class exits excitedly.*)

¹ Pronounced ZER-i-scaping

Essay Writing

(1) To begin an essay, a student should have some knowledge of the topic or be willing to search out information. (2) Then one must focus clearly on the prompt, addressing all its major points, and making sure that the central purpose is evident throughout the entire essay. (3) Interesting and convincing examples with lots of specific details are always helpful. (4) The details must show some kind of clear arrangement—chronological, spatial, or order-of-importance. (5) A student writer will also want to revise a first draft so that any errors in grammar and mechanics can be got rid of. (6) Steps can be taken to edit essays. (7) Relying solely on "SpellCheck" can be risky; (8) it does not catch the common errors that students make, such as confusing "your" and "you're." (9) If students meet all these requirements, then they will have written very effectively.

The Abominable Snowman

(1) The Abominable Snowman is a hairy, apelike thing that is said to live in the Himalayan Mountains of Nepal. (2) Natives of this region have believed in the existence of this beast for many centuries. (3) However, since no one has ever found a Yeti (the Nepalese name for the Abominable Snowman), doubts still remain.

(4) Some people who believe in the Yeti point to the discovery of peculiar footprints found above the snowline of the Himalayas. (5) There were footprints left by animals, and some people think that they were very much like human footprints but that they must have been made by animals which were much heavier and larger than humans. (6) Scientists who have studied the footprints, however, agree that they were most likely left by bears. (7) "Bears are quite capable of walking on their two hind legs," says zoologist Hans Miller. (8) This also explains many supposed Yeti sightings. (9) At a distance, a bear walking in such a way could easily appear to be a creature of human form. (10) In fact, three of the five Yeti sightings last year were determined to be bears. (11) The other remain unexplained.

(12) Nonetheless, many people remain convinced that the Yeti is real.

(13) "There has to," says Raju, a mountain guide, "be something out there.

(14) There have been too many sightings for this all to be the product of overactive imaginations."

(15) And, yet, it seems that the world will not be convinced of the existence of the Yeti until it is confirmed by the hard evidence, a live specimen, or at least a skeleton. (16) For now, it appears that the Yeti will continue to inhabit the shadowy region between legend and reality.



Hiking Trip

“I never wanted to come on this stupid old hiking trip anyway!” His voice echoed, shrill and panicked, across the narrow canyon. His father stopped, chest heaving with the effort of the climb, and turned to look at the boy.

“This is hard on you, son, I know. But you’ve got to come through with courage and a level head.”

“But I’m scared! I don’t even want to have courage!” he retorted. He jerked his head the other way and wiped his eyes across his arm.

“If not courage, fine,” his father replied sternly. “Then have enough love for your brother to think this through!” He pulled a bandana from his back pocket and tied it around his neck. Then he gently placed his hand on the boy’s shoulder and continued, more softly this time. “Now, I don’t know if I can make it without stopping every so often. And we just don’t have the time to stop. You’re young, but you’re strong and fast. Do you remember the way back from here to the road, if you had to go alone?”

Jeff flashed back to the agonizing scene of his seventeen-year-old brother at their campsite that morning. He’d been bitten by a snake yesterday during a rough hike through very

rocky terrain. By the time they returned to their tents, he was limping badly. Then this morning he couldn’t put on his boots, and the pain seemed to be getting worse. He needed medical attention right away, so leaving him there was their only choice.

“Jeffrey? Jeffrey, could you do it? Could you make it to the road without me if you had to?”

Jeff blinked and looked past his father’s eyes to the end of the canyon, several miles away. He nodded slowly as the path and the plan began to take hold in his mind. “What was the name of that little town we stopped in to get matches, Dad?”

His father smiled and replied, “Flint. After we left Flint, we parked at the side of the road a few miles out of town. When you see which way our car is facing, you’ll know that the town is back the other direction.” Jeff thought about this and then nodded. They both drank water and then continued scrambling over the rocks.

Nothing was as pretty as it had seemed when they first hiked this way to their campsite. Before, the boulders and rocks had been an interesting challenge. Now, they were obstacles that threatened their footing and

their velocity. Overhanging limbs had earlier been natural curiosities in the cliffs. But now they were nature's weapons, slapping and scratching the boy and the man who crashed by and pushed through as quickly as they could.

Stone by stone, they made their way up the canyon. Jeff's father grew smaller and smaller in the distance. "He must be stopping a lot," Jeff thought. He waved to him from a bend in the canyon wall. His father waved back. Jeff turned and made the final ascent up an easier slope toward the road and spotted his father's car. He lurched toward it, half stumbling, and leaned on the hood, breathless.

"Can't stop," he thought. "Mark's in big trouble. Gotta keep going." The fast, loud thudding in his ears was deafening, and as he pulled himself upright, he was surprised as a car sped by, heading toward Flint. "Hey, mister!" he shouted, waving both arms. He began to walk, faster and faster until he was jogging. Then he quickly crossed the highway and broke into a full-speed run, holding his left arm straight out, his thumb up.

His chest was burning with every breath when he suddenly heard several loud honks from behind. He turned as the brakes squealed and saw "Bob's Towing & Repair, Flint" right behind him. "Jump in, boy! What's up?" Jeff explained between gasps as the truck picked up speed. The driver reached for his two-way radio as soon as he heard about Mark. "Better get the helicopter in there," he seemed to be shouting into his hand. But Jeff wasn't sure about that because everything got fuzzy and

then went black and quiet.

Hours later, Jeff opened his eyes to find strange surroundings and his father on a chair nearby.

"You're a hero, son," his father said with a smile. "You saved Mark."

"What happened?" Jeff asked through a wide yawn. "Where are we?"

"This is a motel room in Flint. You made it into town and sent the helicopter into the canyon after Mark. I can't tell you how happy I was when I saw it overhead. I'm so proud of you!"

Jeff sat up suddenly. "Where's Mark? Is he OK?"

"They airlifted him out and got him to the hospital. His leg's still in bad shape, but he's going to be just fine in a couple of days. Thanks to you, son."

Jeff's worried face relaxed as his father spoke. "How about you, Dad? How did you get out?" "Well, I finally hiked myself out of that canyon and to the road. I won't be going back there any time soon. That's for sure. Anyway, I couldn't see the car, and as I headed for Flint I got lucky and was able to hitch a ride from a fellow named Bob in a tow truck."

Jeff laughed out loud. "I guess Bob makes a good living going up and down that road. I hope you gave him a good tip, Dad!"

Slow Death of a Cave

An onslaught of tourists threatens the pristine grandeur of Kartchner Caverns

By Leslie Vreeland

- 1 One by one, the brown-eared bats squeeze through a six-inch hole and emerge into deepening twilight; an instant later, they have fluttered off to feed. At Kartchner Caverns, flocks of bats have repeated this ritual each summer evening for 40,000 years. But these days, with the advent of tourism, the bats are not the only creatures shuttling in and out of this labyrinthine world of darkness. Since Kartchner was opened to the public two years ago, tours have been selling out weeks in advance. So far the bats still appear to be thriving. But the cave itself may be dying.
- 2 Located just 30 miles north of the Mexican border in southern Arizona's austere Whetstone Mountains, Kartchner is a pristine example of a living cave, with formations that are still moist and growing. The brilliant orange, red, and gold stalactites and stalagmites in the caverns have been formed and fed during the past 200,000 years by rainwater that combines with carbon dioxide from the air and carbon from the soil, trickles through limestone, and finally seeps through the earth to deposit mineral-laden droplets.
- 3 The state of Arizona recently spent 12 years and \$30 million to turn this subterranean fairyland of spires, turrets, and shields into what officials have dubbed the Environmental Cave, taking pains to protect it from the potential damage caused by tourism.
- 4 Kartchner's formations depend on moisture, so humidity must be maintained at 99 percent or the fantastic structures will stop growing. A temperature variant of just half a degree can dry out the cave within weeks. But there's a scalding desert above and 500 tourists come through each day, so visitors must enter through two steel doors designed to keep hot air from seeping in. Misters spray the cave floor to keep it damp.

- 5 Visitors are treated to an impressive, if garish, display: At the end of the tour, in front of the grandest formation of all, the cave suddenly goes dark, New Age music swells, and dozens of pulsating lasers swirl about the towering Kubla Khan, a 58-foot-high column of sandstone. And that is part of the problem. The high intensity of the lights, say cave specialists, can cause algae to grow on the formations and dull them. The humidifying misters may be causing additional damage by disturbing airflow patterns, air temperature, and mineral deposits, and by disrupting the delicate ecosystem supporting the cave's various life-forms. Despite protests from scientists, the misters now run around the clock—not 12 hours a day, as originally planned—to compensate for the unexpected impact of tourists. Yet, the cave is still drying out. One year after Kartchner opened, it was less humid and one degree warmer in areas where the public visits. (Despite several requests, officials failed to provide new data.)
- 6 Park officials have suggested that the cave is dry because of a recent drought and note that hard rains have since fallen and added moisture. Nevertheless, they have hired a paleontologist to assess the impact of tourism on the cave and to devise new ways to avert further damage. Ronal Kerbo, the National Park Service's leading expert on cave preservation, remains optimistic but warns, "Kartchner will never be a pristine environment again. This is what happens when you open a cave to the public and say, 'Come on in.'"

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Appendix C

Additional Writing Prompts

These additional writing prompts may be used by classroom teachers at their discretion. These prompts are not released test questions; however, they reflect the types of prompts that may appear on the CAHSEE. They are intended solely for practice in preparation for the essay writing portion of the CAHSEE.

The following practice writing prompts are based on passages in this Teacher Guide.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.2</p> <p>Write responses to literature.</p> <ul style="list-style-type: none"> a. Demonstrate a comprehensive grasp of the significant ideas of literary works. b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created. d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text. 	<p style="text-align: center;">“Going Home”</p> <p>Write an essay describing the influences that cause Carlos’s change in attitude from the beginning to the end of the passage. Be sure to use details from the passage to support your response.</p>
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<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.2</p> <p>Write responses to literature.</p> <ul style="list-style-type: none">a. Demonstrate a comprehensive grasp of the significant ideas of literary works.b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.	<p style="text-align: center;">“The School Garden”</p> <p>Write an essay explaining how Mr. Emerson is able to let his students create a positive attitude about winning plants for their school. Be sure to use details from the drama to support your response.</p>
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**Writing
Applications**

Standard **10WA2.2**
Write responses to literature.

- a. **Demonstrate a comprehensive grasp of the significant ideas of literary works.**
- b. **Support important ideas and viewpoints through accurate and detailed references to the text or to other works.**
- c. **Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.**
- d. **Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.**

“Acting Up”

Some readers may think that the narrator in “Acting Up” is giving a very reliable account of his years in school. Other readers may think that the narrator is fond of exaggerating his own talents.

Write an essay in which you present your opinion about the believability of the narrator’s account. Give at least three details from the passage to support your opinion about the narrator.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.2 Write responses to literature.</p> <ul style="list-style-type: none">a. Demonstrate a comprehensive grasp of the significant ideas of literary works.b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.	<p style="text-align: center;">“The Hiking Trip”</p> <p>Write an essay in which you discuss how the author’s use of a flashback is important to the plot of the story. Take into account the advantages as well as the disadvantages of not telling a story in straight chronological order.</p>
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The following practice writing prompts are not based on passages.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.4</p> <p>Write persuasive compositions.</p> <ul style="list-style-type: none"> a. Structure ideas and arguments in a sustained and logical fashion. b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy). c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning. d. Address readers' concerns, counterclaims, biases, and expectations. e. Use technical terms and notations accurately. 	<p>You belong to a history club and are very concerned that people are unaware of history. To increase awareness of history, your group would like to commission a mural to be painted on a large wall in the high school cafeteria. The mural would depict significant scenes from either local, U.S., or world history. You have been placed in charge of writing the letter to the school board proposing this idea.</p> <p>Write an essay in the form of a letter to the local school board, persuading the members to embrace the history club's plan for a mural depicting scenes from local, U.S., or world history. Provide specific examples and sufficient vivid details to make your position as convincing as possible.</p>
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**Writing
Applications****Standard 10WA2.4****Write persuasive compositions.**

- a. Structure ideas and arguments in a sustained and logical fashion.
- b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).
- c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.
- d. Address readers' concerns, counterclaims, biases, and expectations.
- e. Use technical terms and notations accurately.

You belong to a club in your school that meets immediately after school. When the weather is nice your club meets outdoors in the school courtyard. Other clubs have the same idea, but there are too few tables and benches to accommodate all of the students. Write an essay in the form of a letter to the principal stating the problem and requesting that more benches and tables be placed in the courtyard for club meetings after school. State your thesis clearly and develop it with sufficient examples and details to persuade the principal to agree to your request.

**Writing
Applications**

Standard **10WA2.4**
Write persuasive compositions.

- a. Structure ideas and arguments in a sustained and logical fashion.
- b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).
- c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.
- d. Address readers' concerns, counterclaims, biases, and expectations.
- e. Use technical terms and notations accurately.

A hobby is often a highly individualistic pastime such as observing birds or other creatures, raising plants or animals, playing games, drawing cartoons, or working on a collection of some sort. Sometimes people become so absorbed in their hobbies that these pastimes become full-time careers.

While the hobbyist clearly enjoys the hobby, sometimes people cannot understand the attraction. Identify a hobby and write an essay that would persuade others that this hobby would make an interesting career. Provide specific examples and details to convince your readers that they, too, should investigate this worthwhile hobby.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ol style="list-style-type: none">Relate a sequence of events and communicate the significance of the events to the audience.Locate scenes and incidents in specific places.Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.Pace the presentation of actions to accommodate changes in time and mood.Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>Some scientists who study human behavior specialize in the study of how people work together in a group. Psychologists and sociologists use the term “group dynamics” to describe the interactions of group members as they communicate and make decisions.</p> <p>Write a narrative in which you describe people in a group as they plan some complex project or event or work to achieve a desired goal. Provide specific examples and vivid details to tell about the “group dynamics” you observe, describing the occasion so vividly that your readers will feel they are right there with you.</p>
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**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

People sometimes say, "If you don't like the weather, wait a minute!" The saying suggests that the weather changes often, going from sun to shower, from windy to calm.

Write a narrative in which you describe the weather changing from one type of weather to another. Provide many examples and details in your narrative, making your description so vivid that your readers will feel they are observing the changes you describe.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1</p> <p>Write biographical narratives.</p> <ul style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>Discoveries occur all around us. We might read about an archaeologist discovering an ancient work of art, or we might observe a child discovering the joy of reading.</p> <p>Write a narrative in which you describe a person who is making a discovery. Describe the sequence of events leading up to the discovery, any changes in the person's behavior as he or she makes the discovery, and the reactions of others to the discovery. Tell about the events with vivid examples and details so your readers will feel they, too, observed the same events.</p>
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**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Write a narrative in which you describe an occasion where you are observing someone explaining or trying to clarify a topic or issue, so that you can understand it. Provide specific examples and details to illustrate how the person attempts to explain or clarify the topic or issue. Develop your narrative so vividly that it will be clear to your readers.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ul style="list-style-type: none"> a. Relate a sequence of events and communicate the significance of the events to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate changes in time and mood. e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details. 	<p>Success is sometimes defined as the gradual progression toward a worthy goal. According to such a definition, working toward a worthy goal is greater than actually achieving it.</p> <p>Write a narrative in which you describe an occasion when you experienced or witnessed the progression toward a worthy goal. The goal might not have been achieved, but was “in process.” Provide many examples and details to develop your response, describing the situation so vividly that your readers will feel that they observed it, too.</p>
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Writing Applications

Standard **10WA2.1**
Write biographical narratives.

- a. Relate a sequence of events and communicate the significance of the events to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- d. Pace the presentation of actions to accommodate changes in time and mood.
- e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

Consider what it means to be a “public servant,” a person who is elected to political office and who serves the people who elected him or her. A politician who is a true public servant has a number of traits that make him or her responsive to the voters.

Write a narrative in which you describe what an ideal public servant would do once elected. Provide examples of how such a public servant would govern once elected and just what this person would accomplish. Describe this public servant so vividly that your readers will feel they have met this politician.

Writing Applications	
<p data-bbox="217 386 634 457">Standard 10WA2.1 Write biographical narratives.</p> <ul data-bbox="245 478 748 1142" style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p data-bbox="862 281 1325 533">Imagine that you volunteered to help clean up the county courthouse attic. While boxing up a stack of loose papers, you discover a small sheaf of very old papers tied together with a purple ribbon.</p> <p data-bbox="862 575 1325 932">Write a narrative in which you describe what you have found in the attic. Describe how you found it, what the papers contain, and how others react to your discovery. Provide many examples and details, describing the occasion so vividly that your readers will feel they were right there with you.</p>

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Suppose that fifty years from now an inventor is being honored for having created an invention that changed the world. As a reporter, you are responsible for writing an article about how the inventor created this invention and how it changed the way we live.

Write an article in the form of a narrative that describes how this inventor created something that has caused him or her to be honored. Describe the sequence of events leading up to the invention, telling the story of this important inventor. Provide specific details and examples so that your readers will feel they have met the inventor.

Writing Applications	
<p data-bbox="211 378 633 451">Standard 10WA2.1 Write biographical narratives.</p> <ul data-bbox="235 472 755 1144" style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p data-bbox="852 273 1339 451">Often we think about people who have influenced us; however, it would perhaps be more interesting to know whom we ourselves influenced.</p> <p data-bbox="852 493 1339 829">Write a narrative in which you describe a person with whom you have had a positive influence. Describe several incidents that reveal how you have influenced this person and provide specific examples to develop your essay. Write so vividly that you will have an influence on your reader, too.</p>

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. Relate a sequence of events and communicate the significance of the events to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- d. Pace the presentation of actions to accommodate changes in time and mood.
- e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

Suppose you have labored for many hours to climb natural rock steps up a high mountain. When you finally reach the top, you look around and break into a smile.

Write a narrative in which you explain why it was so important to reach the top, and describe what you saw that made you smile once you reached the summit. Provide many specific details and examples as you develop your essay. Write your essay so vividly that your readers will feel they have accompanied you on your journey.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ul style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>People will sometimes describe something that provides insight as “a window on the world.” Think of an actual window that looks out on a particular street, park, or yard. The window might be in a business, city hall, or home.</p> <p>Write a narrative in which you relate the incidents one could see by looking out of a particular window. Consider how a certain window would be a “window on the world,” or at least give insight into a small part of the world. Vividly describe what one would see out of this window, providing specific examples to develop the essay.</p>
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**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. Relate a sequence of events and communicate the significance of the events to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- d. Pace the presentation of actions to accommodate changes in time and mood.
- e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

It has been said that a professional writer must first be a professional observer. Ernest Hemingway often wrote his stories and novels in public places, sometimes finding material just by observing those around him.

Write a narrative describing a time when you observed people. Describe the occasion, where you were, and how you found yourself watching others. Describe the event so vividly that you would qualify as a “professional observer.”

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ul style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>When a machine, an organization, or even a series of events goes extremely well, people sometimes comment that “everything went like clockwork.” The simile refers to how the workings of a clock proceed regularly, predictably, and smoothly by continuing hour after hour.</p> <p>Write a narrative describing a time when you witnessed some machine, organization, or series of events proceeding “like clockwork.” Describe what you observed, providing specific details and examples to convey just how this subject was so admirably smooth. Describe the event so vividly that your readers will feel they have witnessed it.</p>
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**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Think of a powerful character in a literary work that you have read. Suppose that this character could decide to change the plot. Imagine what actions the character would take to change the plot, so that it would have a more favorable ending for him or her.

Write a narrative in which you describe a particular character in a story, novel, or play, outlining the ways in which this character might act to change the events and the outcome of the plot. Describe the character and his or her actions so vividly that your readers will feel they have read this revision of the literary work.

Appendix D

Test and Item Development

The questions that appear on the CAHSEE have been through an extensive development process to ensure that they are valid and fair measures of what students know and are able to do.

Content Validity

To ensure that the CAHSEE is a valid measure of the specified academic content standards, the questions are carefully designed to assess the content indicated in the test blueprints. Insofar as possible, each question requires students to demonstrate knowledge and/or skills in only one standard. Because many academic content standards cover a wide range of knowledge and skills, individual questions may assess one component of the standard. Other questions may address underlying, foundational knowledge or skills required for higher achievement in the standard.

Technical Quality

Well-written questions give students an opportunity to demonstrate what they know and are able to do; students do not have to guess what the question is asking. When questions are clearly written and easily understood, students are able to provide evidence of their learning. Questions have only one clearly correct answer. The language is simple, direct, and free of ambiguity. Questions should not test reading ability or vocabulary if that is not the purpose. CAHSEE questions are reviewed for content validity and technical quality by committees of California educators.

Test Bias

Bias in testing can take several forms, including the use of unfamiliar or insensitive language and terms, the presentation of stereotypes, and the inclusion of concepts that are offensive or negative toward any group. During the development process, CAHSEE questions are continually reviewed for potential bias to ensure that the CAHSEE meets the highest professional testing standards.

For general matters of style and grammar, CAHSEE test developers consult *The Chicago Manual of Style*, *The Gregg Reference Manual*, *Merriam-Webster's Collegiate Dictionary*, and *The American Heritage College Dictionary*.

The following checklists are used by CAHSEE item writers and review committees as a basis for evaluating the content validity, technical quality, and fairness of questions. Teachers may use these checklists to improve classroom assessments. For multiple-choice questions for English–Language arts, teachers may wish to write standards-based questions to help students prepare for the CAHSEE. The checklist in Table 1 is provided for teachers to evaluate their own questions against the general requirements for CAHSEE multiple-choice questions. Table 2 provides some useful guidelines teachers may use for developing English–Language arts writing tasks.

Table 3
Development Checklist for Multiple-Choice Questions

✓	Requirements
The item as a whole—	
	measures the objective (content standard).
	follows the test specifications.
	uses grade-appropriate vocabulary and sentence structures.
	reflects current teaching practices.
	is free of bias, sensitive language or topics, and stereotypes.
	has a clear purpose.
	tests worthwhile (not trivial) concepts or information.
	is grammatically correct.
	is factually accurate.
	clearly presents one central idea.
	has one clearly correct answer.
	contains simple, direct, unambiguous language.
	is within the appropriate range of difficulty.
	follows appropriate style guidelines.
	does <u>not</u> ask for the student's opinion.
	does <u>not</u> use vocabulary and idiomatic phrases that could be unfamiliar.
	does <u>not</u> rely on students possessing outside knowledge.
	is <u>not</u> tricky or cute.

Development Checklist for Multiple-Choice Questions, continued

✓	Requirements
The stem of the item—	
	gives the test taker a full sense of what the item is asking.
	is clear and concise.
	is either a question or an incomplete statement.
The stimulus or passage for the item—	
	provides all the information needed to answer the items.
	is correctly and clearly labeled.
	is required to answer the associated item(s).
	is likely to be interesting to students.
The response options—	
	are written so that no one option is significantly different from the others.
	relate to the stem in the same way.
	include plausible and reasonable misconceptions and errors.
	have a balance of A, B, C, and D responses.
	do <u>not</u> contain an option that denies the truth of any other option.
	do <u>not</u> deny the truth of the stem.
	do <u>not</u> give clues to students, such as the use of absolutes or repeating key words that appear in the stem.
	do <u>not</u> repeat words that could be placed in the stem.
	do <u>not</u> include distractors that are phrased differently but have the same meaning.

Table 4
Development Checklist for Writing Tasks

✓	Requirements
The task—	
	directly assesses the knowledge and/or skills specified by the academic content standard.
	clearly tells students what they are being asked to do.
	is appropriate in scope, i.e., neither too broad nor too narrow.
	uses precise action verbs and descriptive words.
	invites and supports a range of responses.
	is specific about the expected level of detail required in the response.
	does <u>not</u> invite personal responses about students' values or beliefs.
	does <u>not</u> advocate a particular value that may not be common to all students.
	uses age-appropriate vocabulary and sentence structure.
	does <u>not</u> use unfamiliar vocabulary or unfamiliar idiomatic phrases.
	is free from problems of bias or sensitivity.
	is likely to be a topic of interest to students.

Test Security

One of the most significant guarantors of fairness to all students who take the CAHSEE is that passages, writing prompts, graphical materials, and questions remain secure at all times. Individuals who circumvent or attempt to circumvent procedures to maintain test security diminish the legitimate and honest efforts of all other students and teachers to participate in the state's assessment system. The California Department of Education (CDE) has the authority, according to the California *Education Code* Section 60851 (b) and (c) and the copyright statutes of the United States, to act against any individual or group of individuals who knowingly attempt to copy, duplicate, or transmit in any way the contents of secure material from test booklets, answer documents, in whole or in part, to any other individual or group of individuals. The California Department of Education may employ procedures to maintain the test security of the CAHSEE, including but not limited to monitoring of test administration, document handling, and post-test analytic techniques such as mark discrimination analysis.

Appendix E

Resources

Student Study Guides

CDE has released a Study Guide for the CAHSEE English–Language arts. The Study Guide features answers to frequently asked questions, test-taking tips, and a practice test. The Study Guide includes released test questions with the solutions explained. While the Study Guide was written for students to use independently, teachers may incorporate it into their classroom instruction to prepare students for the CAHSEE. Additionally, the Study Guide is available on the CDE CAHSEE Web page.

Resource Documents

The information in this Teacher Guide is based on the California academic content standards and the California frameworks in English–Language arts. These documents may be ordered from the California Department of Education, or they may be downloaded from the CDE Web site, as shown below:

The English–Language Arts Academic Content Standards for California Public Schools, Kindergarten Through Grade Twelve is available from the Publications Division, Sales Office, California Department of Education, P.O. Box 271, Sacramento, CA 95812-0271; 1-800-995-4099, ext. 6. It is also available at <http://www.cde.ca.gov/> on the Internet.

The Reading/Language Arts Framework for California Public Schools, Kindergarten Through Grade Twelve is available from the Publications Division, Sales Office, California Department of Education, P.O. Box 271, Sacramento, CA 95812-0271; 1-800-995-4099, ext. 6. It is also available at <http://www.cde.ca.gov/> on the Internet.

Other Resources

The student Study Guides for the CAHSEE are available at <http://www.cde.ca.gov/ta/tg/hs/resources.asp>

Released Test Questions from the CAHSEE are available at <http://www.cde.ca.gov/ta/tg/hs/resources.asp>

Answers to Frequently Asked Questions (FAQs) are available at <http://www.cde.ca.gov/ta/tg/hs/faq.asp>

Blueprints for the CAHSEE are available at <http://www.cde.ca.gov/ta/tg/hs/admin.asp>

CAHSEE background information is available at <http://www.cde.ca.gov/ta/tg/hs/>

Appendix F

Glossary of Terms Used in This Guide

Answer Choices — The correct answer and the distractors in a multiple-choice test question.

Blueprint — The plan for assessment that specifies the number of questions on each test form according to strand and academic content standard.

Clueing — The underlying cognitive domains for each strand in the California academic content standards (e.g., reading, understanding, and analyzing grade-level texts in English–Language arts.)

Constructs — An instance in which one test question provides information that could be used to select the correct answer to another question, or an instance in which the stem in a multiple-choice question clues the correct answer.

Distractors — Incorrect answers to a multiple-choice stem.

Field-Questions — Questions that are administered to students to gain information about the quality of the question. Student performance on these questions does not affect student scores.

Foundational Knowledge/Foundational Skill — Knowledge or skill that a student would be taught and be expected to know prior to taking courses covering the academic content standards tested in the CAHSEE.

Item — A test question written in one of several possible item formats.

Item Format — The basic design of a test question (e.g., multiple-choice, constructed response).

Key — The correct answer to a multiple-choice question.

Multiple-Choice Question — A stem plus a number of response options or answer choices (four for CAHSEE).

Response Options — The choices in a multiple-choice question, consisting of one key (correct answer) and a number of distractors (three for CAHSEE).

Scoring Guide — The rubric or protocol to follow when assigning a point value to responses to a writing task.

Specifications — The document that includes a description of how each standard is assessed on the CAHSEE.

Standard — A statement of what students should know and be able to do.

Stem — The initial part of a multiple-choice test question in which the task or premise is given. The stem may be a question, an incomplete statement, or a set of directions.

Stimulus — A picture, graph, map, chart, quotation, or other text that students are asked to interpret when answering a test item.

Strand — A category of standards that relate to each other for purposes of reporting performance on the CAHSEE.

Writing Task — A question in which students are asked to supply their own response to a question rather than choose among options for a correct answer.

English–Language Arts Teacher Guide

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